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ABSTRACT

This document describes a project to develop a series of multi-disciplined arts lessons intended to enhance the social studies curriculum for fifth grade classes in Salina (Kansas) public schools. The lessons were developed by a team of elementary classroom teachers, artists, and representatives of Salina community cultural organizations. The plans are adaptable to most elementary school intermediate grade levels in the United States. The concepts of the project are adaptable to any student at any grade level. The art infusion project was designed to give children a more complete understanding of life in the United States by learning creatively through the integration of the arts into the social studies curriculum. By expanding the classroom teachers' role in arts instruction through an infusion project, the specialists in art, drama, and music have partners with whom they can share ideas and generate even greater enthusiasm. This booklet documents the project work and the philosophy on which it was based. The narration offers practical suggestions for adapting the project or developing a similar plan. The rational for the project is that an infusion project, which integrates the arts with other subject matter, can benefit learning and learners in a variety of complex ways such as: (1) attitude, retention, and learning; (2) creativity; (3) critical thinking; (4) working with at risk and disabled students; (5) balanced learning through partnership; (6) understanding that arts are basic; and (7) maintaining culture. The document lists the steps to follow in chronological order: (1) assess needs and identify resources; (2) select infusion team; (3) select goal; (4) plan and budget; (5) create lesson; (6) plan implementation; (7) train teachers; (8) expand; (9) publicize; and (10) evaluate. Publicity material is attached. (DK)

Life in the Past Lane

[illegible] infusion project

ED 368 605

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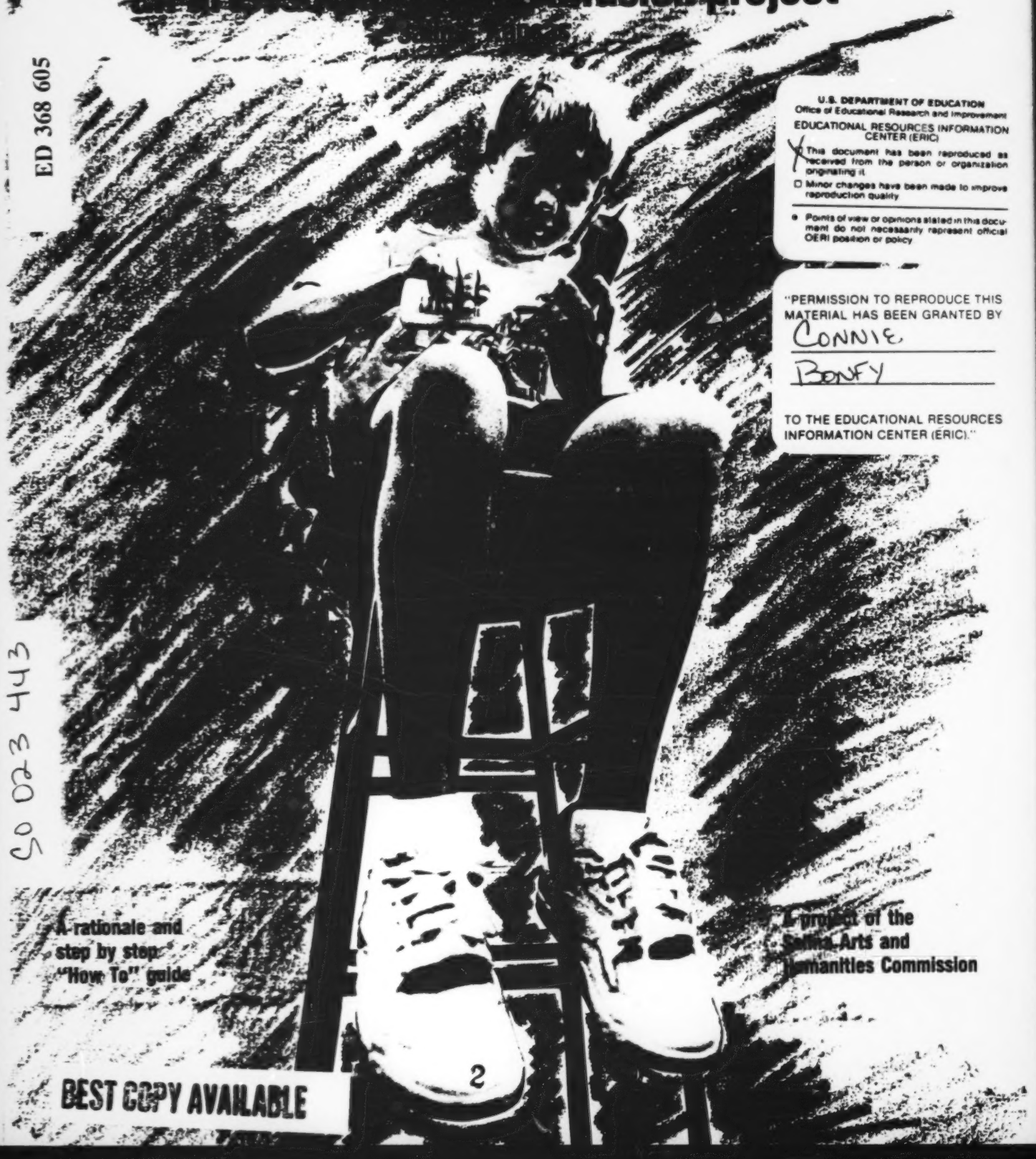

A rationale and step by step "How To" guide

A project of the Santa Arts and Humanities Commission

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Introduction

During the 1990-91 academic year, a team of elementary classroom teachers, artists and representatives of community cultural organizations developed a series of multi-disciplined arts lessons intended to enhance the social studies curriculum for the 5th grade classes of Kansas Unified School District 305; the development of these plans was called the *Arts/Social Studies Infusion Project*. Although these plans were designed specifically for the Salina, Kansas public schools, they are adaptable to most elementary school intermediate level studies of the United States. Furthermore, the concepts of the project are adaptable to any student at any grade level. In the truest sense of the word, this effort was a partnership between the public schools, various local cultural agencies (public and private) and local artists. The goal of Salina's partners has been 1) to create a project which provides invigorating lessons, integrating or infusing the arts into social studies for the local school district and 2) to make this creative process available to other communities by sharing what we have learned.

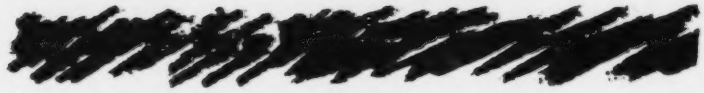
The Salina arts infusion project was designed to give children a more complete understanding of life in the United States by learning creatively through integration of the arts into the social studies curriculum. The Salina school district has many dedicated certified art, drama and music specialists. By expanding the classroom teachers' role in arts instruction through an infusion project, the specialists have partners with whom they can share ideas and generate even greater enthusiasm. Art is important as a unique subject matter in the general curriculum for all students; it has its own content that no other subject presents. Art as a unique subject matter and integrated art activities should not preclude or be used as a substitute for each other (Clark, 1985). Certain complex arts concepts can be taught well only by arts specialists. However, a guiding philosophy of the Salina Arts and Humanities Commission has been the belief that many community members have important roles to play in furthering the study and understanding of the arts. Art specialists are essential members of the "community roster" as are local artists and arts organizations. Salina is a strong arts community and many people share the role of teaching and advocating for the arts.

The following narration documents the project work during 1990-1992 and the philosophy on which it was based. The narration offers practical suggestions for adapting the project or developing a similar plan. The documentation of the project has been funded by The Southwestern Bell Foundation's *Arts Excellence Program*. The project, itself, was funded locally and in-part by a state grant from the Kansas Arts Commission's *Arts-in-Basic Education* program through the National Endowment for the Arts. The Salina Arts and Humanities Commission is committed to continuing developments in Salina and honored to have been a part of a unique partnership in making this project possible. The partnership between schools, local arts agencies and artists can create an arts education which none of these partners can create alone. By mapping out the infusion process (step by step), others will hopefully be challenged to take the opportunity to find partners and do their own work to prove that the arts *are* truly basic and should be treated as such.

Connie Bonfy, 1992

Project Coordinator

Rationale for the Project



Living creatively:

It's more than a pastime; it's a process.

It's more than a gift; it's an achievement.

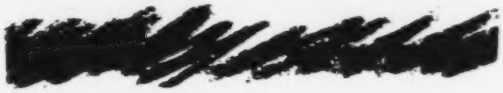
It's more than a style; it's an art.

When arts activities are integrated or infused with other disciplines (social studies, math or science, etc.) in the school curriculum, teachers find great benefits in student motivation and learning. The Crocker Elementary School in Fitchburg, Massachusetts illustrates the effect arts education can have on student performance. In 1987, Crocker first collaborated with the Fitchburg Art Museum to integrate art into its third grade study of civilizations.

> **"'The learning that went on was staggering," said Don Cummings, Crocker principal, who reported that both attendance and basal reading scores improved noticeably the same year. "Were we getting those kids to come to school?" he asked rhetorically. "You bet we were!" (Combs, 1991)."**

The Salina Arts and Humanities Commission, in partnership with local Unified School District 305, local arts and humanities agencies and artists, has developed an integration or infusion project. The project goals were directed toward strengthening elementary school teachers' understanding and appreciation of the arts and arts resources in the community. The goals were designed to be carried out by infusing arts into the 5th grade social studies curriculum by involving a variety of community members. This partnership between the Commission, school personnel, other agencies and local artists meets the challenges of *Toward Civilization: A Report on Arts Education* (1988) which prescribes potentially invigorating changes for arts programs within the U.S. schools according to a philosophy of instruction called *basic arts education*, a distant reality in American schools.

The impact of an arts infusion project can be limitless.



The design of an arts infusion project, and even the content selected, will vary according to school settings, but however a curriculum or project is put together, the following questions will have to be answered:

- **Integration vs. Single Subject**

  Can integration curriculum in the schools succeed in teaching basic education concepts, skills and attitudes more effectively than single subject instruction?

- **Improved motivation and learning**

  Will creative activity improve motivation, participation and learning in various subject areas of the elementary school curriculum?

- **Team Impact**

  Can team planning or instruction between elementary teachers, arts specialists, practitioners, and various arts agency members improve motivation, participation and learning in the elementary schools?

If this inquiry is broad-based, involving all who are concerned with arts instruction, then a curriculum Renaissance might result where "improved school arts programs flower like cherry blossoms after a spring thaw" (Rush, 1990).

As stated in the introduction, the Salina *Infusion Project* was specifically designed to enliven American history lessons for fifth graders in the Salina public schools. However, the project will also serve as a model for development of an ongoing, in-depth format for integrating the arts across the curriculum; accessible to teachers at many grade levels. *The Infusion Project* consists of dozens of multi-arts disciplined lessons in thirteen categories from Mapping to World War II, Pilgrims to Civil Rights. Each lesson is designed to integrate learning outcomes (concept, skills and attitudes) in art and social studies. In addition, lessons stress involving students at a higher level in the cognitive domain. This means that students are expected to function at levels of analysis, synthesis and evaluation (in addition to the typical memory and comprehension levels). An infusion project, which integrates the arts with other subject matters, can benefit learning and learners in a variety of additional complex ways such as are mentioned below:

The "dialog" that a child has with himself/herself working through a variety of arts activities with peers, can result in high-level understandings in various disciplines.

1. Attitude, Retention and Learning

Teachers, who are often in search of new ways to present lessons, find their students more receptive when creative play is involved. Creative play often has greater effect than more teacher-centered strategies of instruction such as lecture, lecture-demonstration or teacher-student dialog where a Socratic method might be employed. The "dialog" that a child has with himself/herself working through a variety of arts activities with peers, can result in high-level understandings in various disciplines. This dialog has the freshness and excitement of exploring frontier territory (Weigand, 1985). The motivational values of creative activity in the school and its effect on retention is well documented (Clark; Kindler, 1987).

The College Board (1983, 1991) stated that the arts are helpful in encouraging imagination, flexible thinking and disciplined effort. At their best, the arts broaden our horizons, sharpen our emotions, unlock our mind, and nourish our spirits. For these reasons, children must experience the arts, and we must have the courage to provide the educational opportunities and cultural leadership that ensure this experience (Blocker, 1988).

2. Creativity

Creativity distinguishes humans from other life forms. Recognizing this, and that the arts touch directly or indirectly, all facets of the spiritual, cultural and physical world, it is clear that they provide a uniquely powerful vehicle for gaining insight into and a broader perspective of knowledge. Through the arts we can most effectively study and cultivate the single most important and powerful of human capacities--creativity (Ultan, 1989). Today, more and more, educators realize that creativity is crucial to a child's future success. Today's child, in tomorrow's workplace, will need such skills as communication, cooperation, imagination, creative thinking and problem-solving. "As we move into a more and more complex world, and the amount of information is almost inconceivable to master, it is essential to have creative abilities to adapt," said psychiatrist Ruth Richards, who conducts creativity research at McLean Hospital in Belmont. Art education, she says, is one of the most important ways children learn how to do that (Combs). Although creativity is not restricted to the arts (Kindler), Guilford (1970), an expert in creative thinking, states that if we want to produce skilled problem solvers, we need to encourage students to encounter experiences that will exercise various problem solving functions as well. Studying the arts can develop many of the factors which Guilford believes will produce creative intelligence and critical thinking in a sophisticated abstract manner. Finally, in her article on the history of integration, Freyberger (1985) mentions a number of sources who support the success of integration throughout the 20th century for its stimulation of creative expression.

At their best, the arts broaden our horizons, sharpen our emotions, unlock our mind, and nourish our spirits.

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3. Critical Thinking

The arts infusion process answers a need for first-hand experience and exploration while constituting one of the most powerful resources available to us to intensify learning and tangibly enrich the study of many other disciplines (Ultan). Art is able to reveal truths about the world as well as physics, mathematics, language, or other means of analysis or communication. Artistic objectives mandate the solution of intellectual problems quite differently from, but no less rigorously, than those in other disciplines such as philosophy, science or history (Music Educators National Conference, 1986). Obviously, each discipline has its own sequence of learning (Kindler) but the disciplines will work together beautifully to develop a full picture of the human experience (Weigand). Analysis, synthesis, and evaluation are the highest classifications of cognitive educational objectives and art teachers daily ask their students to engage in the learning activities designed to accomplish each. For example: when the students break down their works or works of others into basic art elements in order to observe the relationships of the elements to the whole, they are involved in analysis. When students combine artistic elements within the parameters of a clearly defined artistic problem, they are involved in synthesis. When students are shown how to make judgements about the artistic and aesthetic values in terms of specified criteria, they are involved in evaluating (Mittler and Stinespring, 1991). Analysis and evaluation skills transfer across all walks of life or situations and are invaluable human abilities.

4. At Risk and Disabled Students

In addition to working well with general classroom students, arts infusion can be a vehicle to reach the "at risk" students in the school system by helping teachers determine the different learning styles present in their classrooms. Using diverse learning approaches is one of the strengths of an infused curriculum in approaching "at risk" students. The National Arts Education Research Center at New York University (established jointly in 1987 by the US Department of Education and the National Endowment for the Arts) has scientific support to suggest that creative arts, if taught well, can be instrumental in addressing some of the decade's most daunting public school challenges: they can raise standardized test scores, improve attendance and increase motivation and self-esteem (Combs). Karpati and Abonyi (1987) report of outstanding results with disabled children as well, who have been involved in integrated arts programs.

5. Balanced Learning Through Partnership

In an arts infusion project, tremendous gain can be realized from artists and teachers working together. There are hazards of specialization where the learner can be left overwhelmed or set aside by "elitist" instruction and the pitfalls of "generalization" where schools fail to give real depth or substance to art processes and social issues. Both of these problems can be overcome with a complementary partnership of teachers and practitioners in the arts. Philosophically, an essentialist (arts for arts sake) viewpoint may seem opposed to the instrumentalist's methods of an infused curriculum, but when the artists in the community join together with teachers in sharing and talking about art, the "arts for arts sake" experience has amazing effects on the people involved. Arthur Forshay noted in his work on art's relationship to other disciplines, that humans grow not only intellectually but also socially, emotionally, aesthetically, spiritually, and physically. The arts add balance to the educational experience. They focus attention on the wholeness of the human being by taking into account all six of these human conditions. When schools choose to ignore the arts as central to good education, when school districts and community arts agencies ignore the resource of valuable artists in their area, they rob themselves and learners of access to a primary means of knowing; they sacrifice educational balance and become, as a consequence, merely scholastic, neglecting to teach students about relationships among the intellect, the senses, the emotions (Mittler and Stinespring). Art must be more than an occasional highpoint experience, it must be integrated into everyday experiences for radical understanding and integration into other areas of our life. (Kuhn, 1978).

Art is able to reveal truths about the world as well as physics, mathematics, language, or other means of analysis or communication.

6. Arts are Basic

Further, the idea that some people are inherently "talented" in art, and the remainder only able to dabble in it is giving way to the notion that all people possess some level of the particular kind of intelligence which art requires, and that whatever one's level happens to be, it can be actualized more fully by effective education. But in fact, aesthetic intelligence, far from being at the edge of the human intelligences, may be at the core of the system (Reimer, 1989). Infusing arts into other basic curriculum areas, such as social studies, emphasizes the importance of the arts as a teaching/learning tool. The arts, when used with infusion, are not peripheral, they are at the center of learning: a porthole through which students can view the world.

7. Maintaining Culture

Finally, it is obvious to most that historical and cultural understanding is increased through study of the arts. The development of positive self-image (including strong feelings of pride in one's cultural or racial heritage) is a principal outcome of experiences in the arts (Eddy, 1981). McFee (1961) also suggests that the arts play a role in culture. Her three-fold function of art education involves:

1. Maintaining Reality - humans use art forms to give meaning to the universe, even for the more literate, language is not enough. Often the arts are involved in religious symbolism such as a Navaho sand painting or a Gothic cathedral.

2. Maintaining Culture - the arts help record what our history and cultures value.

3. Enhancement - adding embellishment gives added meaning.

Some Examples

Although McFee addresses the subject of art in culture as "art" singular, it is easy to see how a Shakespearian play or an opera by Mozart would also operate within her described functions of art. Arts infusion projects, which might enhance understanding of our culture, could include a student creating a role-playing scenario where he, like the Pilgrims, packs for a long voyage. The experience becomes a dramatic improvisation which clearly illustrates some difficult decisions early immigrants faced. Students could experience a similar illumination by creating a scenario where they imagine what it would be like to be illiterate - culminating by exploring the stories and songs which they, like the slaves, might consider important enough to pass on within their oral tradition. Or, after studying the Industrial Revolution, students draft and illustrate their own time and effort-saving inventions. Each student makes an aesthetically pleasing statement (musical, literary, dramatic or visual) that becomes its own work of art. Embodied in it are skill and learning that are actually part of the social studies curriculum.

Conclusion

In conclusion, the arts are not just for the talented, they have value just by sake of being arts and their value goes far beyond. Teachers are frequently uncomfortable in discussing or teaching the arts. However, an arts infusion project such as the one described below offers an opportunity for teachers to expand their own horizons by working with artists and arts agencies. Students, exposed to arts infused lessons, will be exposed to high cognitive levels of activity. They will be encouraged to broaden their learning approach benefiting not only regular classroom students but those considered to be "at risk." Finally, arts infused social studies lessons broaden students' understanding of the cultures studied and increase their creativity while learning social studies concepts.

Students, exposed to arts infused lessons, will be exposed to high cognitive levels of activity.

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The Project

The following information is listed in suggested chronological order. An organized timeline would be helpful for a successful arts infusion project to be completed. However, what works best in one place as a timeline may need adaptation in another community. After reading through the project description, these adaptations can be made. (Please see the bibliography for journal articles on the subject of educational planning and partnership. Listed articles may be helpful in developing a well organized project.)

The First Step:

Needs Assessment and Resource Identification

When a school district and local arts agency set out to develop an arts-in-basic education program, infusing the arts into another study area, the first step is to assess community needs. Models for assessment are becoming commonly available. One such model focuses on "scanning" all aspects of the community environment - closely evaluating any factor which affects a way that a community thinks and lives (Poole, 1991). Such a detailed scan would be very useful in the development of an infusion project.

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Involving many community members in this assessment will broaden the base of information and help publicize the project, as well as providing helpful information. The needs assessment should include the school district's goals and its needs. The community's needs and goals should be reviewed in context of the goals for an infusion project. In Salina, the Arts and Humanities Commission has a long-standing relationship with the school district. A bond between schools and arts agencies is essential for the success of an infusion project and should be found in most communities.

A survey of existing arts and humanities resources is important to the needs assessment. This survey would include, for example, identification of local artists who can go into the schools with various demonstrations - visual, musical, theatrical, dance or literature. Salina's artist population is relatively high; however, every community has people who would like to share their special talents with students.

For example:

Look for a local businessman who is committed enough to music to drive a couple of times a week to a nearby city to rehearse with a symphony orchestra. Or contact the local architectural history buff. Perhaps a print shop owner can demonstrate the many ways that arts and technology work together in that field.

Quality is more important than quantity; one or two good presenters who are eager to relate their artistic skills to education can serve as the beginning of a carefully developed program.

Step 2: Infusion Team Selection

When a list of needs and resources in the community is compiled, identify participants or team members who will carry out the project. In some cases, the schools will choose to coordinate this project using school staff; in other cases, arts agencies will provide coordination. In either scenario, it is important that all participants feel fully involved and that strong staff leadership is in charge. If teachers and school administrators feel fully involved from the start, they are more likely to stay committed during the full life of the project. Likewise, community artists and arts administrators are an invaluable resource. Representatives of the artistic community should be fully included. Even if an artist has no particular arts education background, he/she offers expertise and certain standards of quality to the group planning effort.

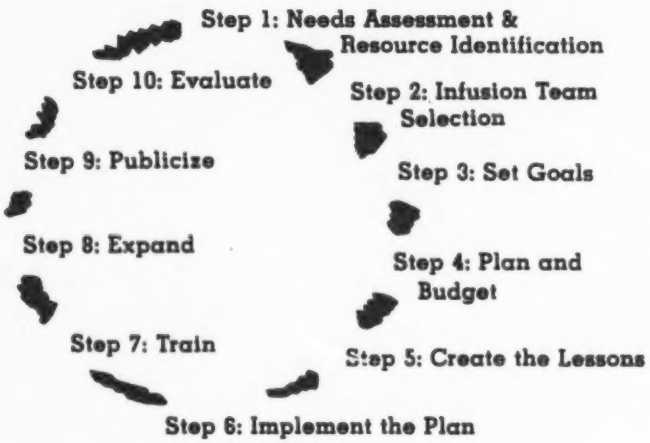
Asking artists, from all arts disciplines, will result in a well-rounded team of experts. Arts events taking place within the community offer more possibilities of finding team members from outside the school system. The latter may include librarians, museums directors, and art center directors (or their education directors). Teachers who are grade level leaders may be asked to serve to represent the schools. The school district could offer credit toward recertification for teachers or Individual Development Plans (IDP). IDP provides added incentive for teachers to become involved in the project. Certain school districts may want to help select teachers known to have an interest in art, social studies, language arts, etc. As in any team, selecting members who will compliment one another in strengths and decision making styles is important.

It's very likely that artists will need time to understand the concepts of teaching basic subjects such as social studies. The grade level teachers will also need time to understand how to create lessons which utilize the arts. Both artists and classroom teachers may need some training in basic methods and principles of arts education. It is at this point where art educators will become invaluable team members. Taking advantage of art education opportunities, which may be offered in the region, will help all involved to continue to assess their own community's strengths and weaknesses and design a more viable project. Be sure potential team members are aware that the project will involve some time, but also let them know you intend to have fun while working. In Salina, the infusion project team met ten times over the course of a year to write the lessons and continued for a second year to put the lessons in place and train their fellow teachers.

Step 3: Set Goals

This coordinating agency should begin a goal-setting process. Determine whether or not the project will employ an outside facilitator. Outside facilitators, who would lead a potential team of volunteers in cohesive plan writing, can be a tremendous advantage. The greatest advantage may be the knowledge and authority of outside expertise. Potential drawbacks might involve the facilitator's lack of community knowledge or his/her physical distance from the community. In order to use an outside facilitator well, it is imperative that he/she knows exactly what will be expected. That, in turn, means carefully determining how a facilitator will be used.

Infusing arts into other basic curriculum areas, such as social studies, emphasizes the importance of the arts as a teaching/learning tool.


Step 1: Needs Assessment & Resource Identification
Step 2: Infusion Team Selection
Step 3: Set Goals
Step 4: Plan and Budget
Step 5: Create the Lessons
Step 6: Implement the Plan
Step 7: Train
Step 8: Expand
Step 9: Publicize
Step 10: Evaluate

Project Steps

A project focus should be identified at this time. Determine which grade level lesson plans will be developed and decide what subject area you wish to infuse with the arts. Salina recognized that, like social studies, the arts promotes an awareness and understanding of people and cultures - reflects the ideas and ideals of societies, governments and religions... arts can help us understand past civilizations and define our identity for future generations. Although Salina chose social studies, similar subject analogies can be made for other areas that will work just as well. Some districts may wish to infuse the sciences, language arts or mathematics.

The goals should be formulated, to some extent, before community members are asked to serve on the infusion team, but the specifics of the project should be a joint decision among all involved.

Step 4: Plan and Budget

Goal setting will lead the arts infusion team to develop a rationale which will become a concise mission statement. The mission statement, citing the importance of the project, will then be given to potential fundraisers. Following a brainstorming session and a ranking of priorities, the team should develop a strategic plan. Then, based on the mission and the strategic plan, team members can establish a budget. The budget, plan and mission can be used to "sell" the concept to potential financial backers of the program. The steps are:

1. **develop mission statement**
2. **develop strategic plan**
3. **establish budget**
4. **"sell" others on your concept**

The project must have a strong base of financial support from the schools and the community arts agency. The fundraising begins with financial commitment from the school district and local arts agency. Local businesses may be additional sources of revenue. Apply for any grant money that might be available. (See Resource Addendum.) It is crucial to set a time line for developing a budget. The agency's project coordinator can then write grants for identified needs. The agency may decide it needs paid staff to carry out the project and team members could also be paid (in Salina the team members were paid). Facilitators and coordinators should be paid. (It is important to have professional guidance during the process.) The coordinator, with input from other team members, plays a key role at this time by drafting grants and underwriting proposals. (See diagram of Organizational Chart.)

Although salaries will probably take the greatest part of your initial budget, allow funds to take care of duplicating, packaging lessons and preparing resource files (to supplement the lesson plans).

Step 5: Create the Lessons

The infusion team then meets to plan how the arts will be infused with social studies classes (or other subject area). Specific lesson plans are developed by this group. The Salina aim was to build a better understanding of the United States and its neighbors through the inclusion of activities relating to visual, musical, theatre, media, design arts, dance, and creative writing. The lessons in Salina were written with this goal in mind. Local resource persons were provided (both in and out of the classroom) to bolster the lesson plans. Project personnel can gain ideas by attending regional workshops on arts infusion projects, such as those taught by the Salina infusion team - thereby determining some possibilities for effective training. Yet, another way to gather information is to subscribe to newsletters of other arts organizations to discover what methods they may be using to spread the arts. The team members should be encouraged to attend community arts events either individually or as a group to further their own personal art experiences and build upon their base of arts education. The experiences should be followed-up with discussion sessions among team members.

The Salina team (12 total) of artists, a humanities specialist and public school educators began lesson development after first reviewing the fifth grade social studies textbook. Group brainstorming is a great starting point to help team members identify valid potential lesson plans. Team members may wish to divide into pairs to work on the content of lesson plans or, members may work individually in their area of interest. The team comes together to refine and simplify the ideas for the lesson plans. Certain team members may not be comfortable with developing art lessons; it is important that team members allow time to work together using their individual strengths to encourage one another. One person (preferably a teacher or other skilled expert as he/she would know correct lesson plan language) should actually write the plans. This maintains uniformity and allows the others time to gather the necessary resource materials for each lesson plan.

Remember, teachers need to have access to the proper resources because they don't have time to identify and assemble all the necessary materials. Plan to collect basic resources to give teachers with the initial lesson plans. Make each lesson plan a new way of covering the curriculum for the teacher, something not previously available to them.

For example:

1. Teachers might invite a local musician into the classroom to share with students the development of musical styles throughout the history of America. In Salina, percussionist, Dean Kranzler prepared six one-hour sessions where students were introduced to American history through drumming. Students learned by experiencing drumming styles in: Native American Culture, fife & drum corps of Colonial America and African tribal influence on the rhythms of jazz instead of reading the text out loud or participating in lecture/discussions about the same topics.

A survey of existing arts and humanities resources is important to the needs assessment.

Organizational Chart

2. When studying the Industrial Revolution and the changes industry brought to America, students might compare and contrast the architecture of the 19th and 20th centuries by building a model sky-scraper and barn. The structures could be painted and influenced by the variety of buildings in their own city. Walking tours of their "downtown" area could be described in written form also.

Prescribed classroom curriculum is frequently more than what can be taught in the time allowed in the classroom. Therefore, it is necessary for teachers to extract what they need from the standard curriculum. This is acceptable, provided the essential components are covered in their lesson plan and unit outcomes can be achieved. Basic curriculum concepts should be kept in mind when writing the lessons so that teachers can easily find and use the desired components.

Step 6: Implement the Plan

Implementation of the arts infusion plan includes small-scale projects running parallel to larger scale projects. By developing projects that are easier to accomplish, those affected "grow into the idea." An example of a small-scale project is a weaver demonstrating his/her art in the classroom or a classroom teacher leading students in creating their own maps and make-believe countries. The previously mentioned project exploring the history of the U.S. through six weeks of percussion music would be a larger scale project.

It is also important to raise the teacher's consciousness, because many of them may not realize what they are already doing to put art into their curriculum. Some methods are so simple, they possibly are being overlooked. During the planning and development time, team members may teach potential lessons in their classroom and spread enthusiasm by sharing the results with others in their building.

Step 7: Train

Teacher training is the next step. Interested participants should be recruited by the infusion team. A decision will need to be made as to whether the arts infusion will be a district-wide project or a pilot project in two or three schools. In Salina, pilot lessons were tried in the classroom, but a voluntary district-wide participation began once the lessons were finished. 90% of the 5th grade teachers chose to participate the first year.

It is essential that teachers feel comfortable with the lessons and that their value is demonstrated. No teacher needs more classroom "busywork." The assets of arts infusion should be that the lessons are more creative ways to teach the traditional subject. Teachers should use the lessons to give a fresh approach to the curriculum. Classrooms will become laboratories for testing the effects of the lessons.

The lessons can be introduced to all the teachers at the beginning of the school year through a grade level inservice. A creative introduction can be just the right motivation to get teachers excited and put them at ease.

Following the introduction of the lessons, further teacher training will be necessary. Team members can teach the lessons to teachers and discuss pros and cons of teaching and learning styles at a series of inservice workshops throughout the school year. Team members, who are teaching, may help other teachers by mentoring them or "partnering" with them. Teachers should be encouraged to use the community resources in their classrooms, and a roster of available artists should be provided for them.

Step 8: Expand

"Partnering" would probably involve release time where teachers could observe the lessons being taught. The advantages of mentoring/partnering can be two-fold: teachers will feel more comfortable teaching with practice and they can also become advocates for the continued growth of the project.

The infusion team should look for other connections that might cultivate further art/teaching partnerships. Additional teachers and cultural resources can be involved in planning and implementation by making the process an ongoing one for sharing, building and growing. As in the lesson writing stage, teachers and team members should be encouraged to experience art in "live" situations: galleries, plays and concerts.

The assets of arts infusion should be that the lessons are more creative ways to teach the traditional subject.

Step 9: Publicize

Publicity is helpful to the arts infusion process. The coordinator could approach the local newspaper for a feature article on the project. Another possibility is offering the newspaper a "photo opportunity" in a classroom. This will bring more awareness of the project and its potential to the community at large.

The infusion team should then begin to educate the community on the need for such a project. This can be accomplished by speaking to local service clubs, publishing items in PTA newsletters and by presenting and attending conferences. It's of paramount importance for parents to be involved in the process. The overall goal here is to generally broaden the team's base of support for arts infusion. It is important the team have its goals well identified before a lot of publicity is released. The project should look professional in every way possible.

Step 10: Evaluate

The arts infusion team must establish an evaluation process which will be an ongoing effort. Based on previously established outcomes, teachers should document the effects of the infusion process in their classrooms. When an effect on students is first noticed, it should be documented. An ongoing file should be kept with teachers' observations and important facts.

Salina chose to undertake an extensive formal evaluation including pre- and postests. Formal evaluation information is lacking in availability (Kindler, Karpati and Abonyi) and is necessary for the long term growth of infusion projects. In a formal evaluation, determine the effect of arts infusion on the classroom environment, any changes in learning and knowledge in students, as well as detailing how teachers have changed both their approach and attitude to art or social studies lessons. Students should also be surveyed to determine their attitude on the effectiveness of the new lesson plans.

Future Plans

Following the first year of teaching and evaluation, the arts infusion team continues to meet to discuss these evaluations and forms a future plan based on the findings. (See the Project Steps diagram.) The goal is to keep the process going because it is a never-ending effort. The impact of an arts infusion project can be limitless. Just imagine the fifth grader who dramatizes packing for a fictional voyage on the historic Mayflower and is instructed to take along "the one item" that is deemed most important. How, then, would a student survive if he/she chose to take the "ever-present" computer game cartridge on this magical journey back into time? If the child is allowed to live with the choice, he/she undoubtedly will learn to sharpen critical thinking skills.

That's only part of the potential of arts infusion.

Art makes learning fun.

Brad Shepherd

Art is live, exciting, and wonderful.

Aaron Lovitt

"Art is a part of education."

-Noah Rodenbeek

I think art makes it easier & funner to learn.

Benjamin Schraeder

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Addendum

Funding Resources:

Grant Agencies

State agencies will have funds for *Arts-in-Basic Education* through the National Endowment for the Arts. An infusion project should perfectly fit any state guidelines. Funding for grants is yearly and requires planning well ahead of the grant deadline. Larger agencies could apply directly to the NEA for grants. The required matching levels are usually much higher at the national level.

Foundations

Foundations are potential contributors to arts education projects. Knowing the foundations which support arts or education in your area is important. In the Southwestern Bell region, their *Arts Excellence* funding is a consistent supporter of arts education. Other Bell Foundations have similar programs. For more information on foundations contact:

The Foundation Center
1001 Connecticut Ave, NW
Washington, D.C. 20036

Call toll free 1(800) 424-9836 for a library listing foundation contributions near you.

Corporations

Most large corporations have giving programs in communities where plants or headquarters are located. Contact the local office for more information.

General Fundraising

Funds can be generated in many ways from simple bake sales to more elaborate projects. Direct cultivation and solicitation of peers is a dependable source of funds. For more information on assistance available, contact your state arts agency or state board of education. Local members of the Society of Fundraisers can be located by contacting:

American Association of Fundraising Counsel
25 West 43rd Street
New York, NY 10036

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featuring the Salina, Kansas model for arts integration

Who needs to know more about Arts Infusion?

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- Educators
- Artists
- Arts Organizations

What is Arts Infusion?

- a challenge which improves student motivation and enlivens learning
- an opportunity to experience the arts
- a method to reach all students including gifted, disabled, and at-risk students
- a revolution expanding creativity and increasing critical thinking
- an encounter with world cultures
- an enhanced teaching force to support the classroom teachers and school specialists

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- a general overview of arts infusion
- video of elementary classroom experiences
- live interview opportunities with key personnel involved in the project

for transponder/channel or more information contact:
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